

This I learnt among mortal men

(Wessobrunn Prayer)

James Wilkinson

Prayerfully ♩ = ~ 96

S. Soprano I
A. Soprano II
Alto

(*mf*) This I learnt a - mong mor - tal men as the

T. Tenor I
B. Tenor II
Bass

Ah

4

the great - est won - der

great - est won - der ei - no al - mah - ti - co cot

7

That I

musicalion
klicken für mehr

- ven a - bove

12

Nor was there an - y tree nor moun - tain

no al - mah - ti - co cot

17

S. I
Nei-ther an - y star_____ Neither an - y star at all,_____

S. II
Nei ther an - y star_____ Nei ther an - y

A.
Neither an - y star_____ Neither an - y star at

22

S. I
Nei-ther an - y star nor did the sun_____ shine_____

S. II
star_____

A.
all, nor did the sun_____ shine_____

T. I
nor did the sun_____ shine nor did the sun_____

T. II
s nor did the sun_____ shine nor did the sun_____

musicalion
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The image displays a musical score for the hymn "The Sun Shines Bright," arranged for five voices: Soprano (S.), Alto (A.), Tenor I (T. I.), Tenor II (T. II.), and Bass (B.). The score is written in G major (one sharp) and 4/4 time. The lyrics are: "nor did the sun shine Nor the moon gleam, shine nor did the sun shine Nor the moon". The Soprano and Alto parts have a melodic line that spans across the first two measures of the second line. The Tenor I and Tenor II parts have a more active melody in the first measure, then move to a sustained note. The Bass part has a simple, steady melody. The lyrics are placed below the corresponding vocal lines.

S. nor did the sun shine Nor the moon

A. nor did the sun shine Nor the moon gleam,

T. I. shine

T. II. nor did the sun shine (go from 3 to 2 parts) Nor the moon

B. nor did the sun shine Nor the moon

[illegible]

S. was there the glo - rious sea.

A. was there the glo - rious sea.

T. was there the glo - rious sea.

B. was there the glo - rious sea.

Lightly ♩ = 112-126

T. I. *p* *cresc.* end - ing and no

T. II. *p* When there was no - ing and no

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S. II. *mp* When there was no - thing, no

A. *mp* When there was no - thing, no end -

T. I. *mp* When there was no - thing, no end

T. II. *mp* li - mits, no end

49

cresc. *mf*

S. II end - ing and no When there was no - thing, When there was no - thing, no

cresc. *mf*

A. - ing and no li - mits, no end

cresc.

T. I

cresc. *mf*

T. II no end

mf

B. end

52

mf

S. I When there was no - thing, no end

cresc.

S. II end - ing and no

cresc.

A.

cresc.

T. II

cresc.

B.

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54

S. I. *f* When there was no - thing, When there was no - thing,

S. II *f* li - mits, When there was no - thing,

A. *f* When there was no -

T. I *f* When there was no - thing,

T. II *f* no - thing,

B. *f* When there was no -

musicalion
klicken für mehr

56

S. I
When there was no - thing, no end - ing and no

S. II
When there was no - thing, no end - ing and no

A.
- thing, no end - ing and no

T. I
When there was no - thing, no end - ing and no

T. II
When there was no - thing, no end - ing and no

B.
- thing, end - ing and no

musicalion
klicken für mehr

end - ing and no

end - ing and no

59

S. I
li - mits, When there was no - thing, no end - ing

T. I
li - mits When there was no - thing, no end - ing

T. II
li - mits When there was no - thing, no end - ing

B.
li - mits When there was no - thing, no end - ing

subito Maestoso $\text{♩} = \sim 84$

Prayerfully ♩ = ~ 96

64

S. *pp* and no li - mits, There was the One Al-migh-ty God

A. *cresc.* *p*

T. I
T. II
B. and no li - mits,

70

There was the One Al migh-ty God *cresc.* *mp* There was the One Al migh-ty *cresc.*

75

S. *mf* God h - ty God

A. *mf* God One Al - migh - ty

T. *mf* God There was the One Al - migh - ty God

B. *mf* God There was the One Al - migh - ty

musicalion
klicken für mehr

S. 
 ————— There was the One Al - migh - ty God —————

A. 
 God There was the One Al - migh - ty

T. 
 There was the One ————— Al - migh - ty

B. 
 God There was the One Al - migh - ty

S. 
 ————— ty God —————

A. 
 God There was the One ————— Al - migh - ty God —————

T. 
 God ————— There was the One Al - migh - ty

B. 
 God There was the One Al - migh - ty

84

S. ————— There was the One Al - migh - ty God

A. ————— There was the One ————— Al - migh - ty God —————

T. 8 God There was the One Al - migh - ty

B. God ————— There was the One Al - migh - ty

87

S. ————— Al - migh - ty God *cresc.*

A. ————— Al - migh - ty God *cresc.*

T. 8 God There was the One Al - migh - ty God *cresc.*

B. God ————— Al - migh - ty God *cresc.* *no breath*

90

f Of all be - ings the great - est in grace, and ma - ny with him,

Ah —————

94

rit. molto rit. A Tempo

Good spi - rits, and God is ho - ly. *al niente*

p poco a poco cresc. f dim.



Typ: Digitale Noten zum Download

Title: [Diabelli-Contest 2016](#)

Composer: [James Wilkinson](#)

Epoche: Musica viva

Thema: Wettbewerb

Reihe/Zyklus: Contest

Schwierigkeit: Mittel

Arrangement group: Gemischter Chor a cappella

Arrangement: Chor>SSATTB

Instrumentierung: Gesang Chor>Alt-Stimmen = A(1), Gesang Chor>Bass-Stimmen = B (1), Gesang Chor>Sopran-Stimmen = S(2), Gesang Chor>Tenor-Stimmen = T(2)

Anmerkung zum Partitur: Dieses Stück spaltet sich in sechs Teile, aber oft spaltet sich in nur vier oder fünf. In solchen Fällen, die die „Mitte“ Stimmen nicht ihre eigenen Teil haben, Sopran II und Tenor II, sollten stattdessen gleichmäßig jeweils Sopran oder Alt und Tenor oder Bass singen.

Über das Stück: Ich komponierte das Stück hauptsächlich in einer Pseudo-Palestrina-Stil, um die betende Art des Textes zu erfassen. Ich verwende eine F phrygischen Skala mit einem zusätzlichen erhöhten Dritte / gesenkten Vierte. Normalerweise könnte ich in meinem Komponieren frei chromatische sein, aber ich verzichte absichtlich darauf, vier Noten nicht in der Skala zu verwenden: B, D, G und E.

Ich nutze sie später auf den Linien „Wenn es nichts war ...“ und „Es war der einzige allmächtige Gott“ als eine Möglichkeit, diese Textzeilen zu betonen, wie ich fühle, sie sind die wichtigste und erfordern eine weite Nutzung der Harmonie. Ich wünsche Euch viel Spaß!